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THE JAPAN MAGAZINE

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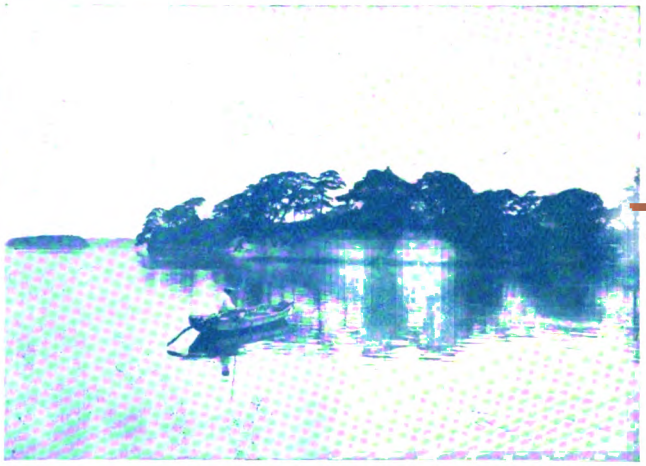

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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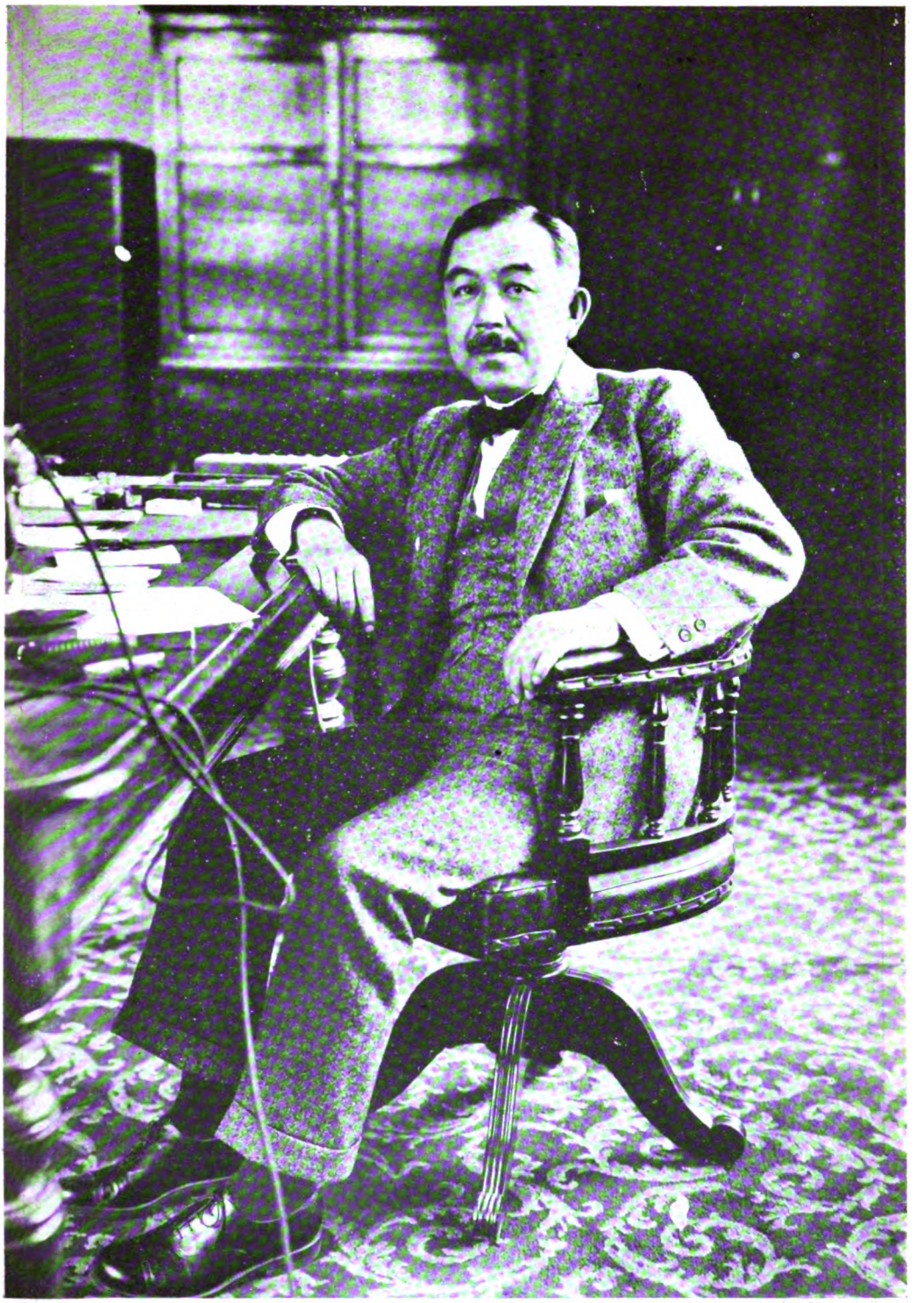

Mr. H. Nagaoka, who has recently been appointed Japan's Ambassador to Germany.
He will leave for Berlin in August.

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Three Ministers of State at the garden party recently givan by Baron Shidehara, foreign minister, at his private residence in Tokyo. From left to right; Mr. Machida, the new Minister of Commerce and Industry, Mr. Hamaguchi, now Home Minister and Viscount Inouye, the new Minister of Railways.

The Danish aviators, Captain A. Votved and Lieutenant C. Olsen, photographed with Mr. Ejnar Waerum, Danish charge d'affairs (center) as the aviators arrived at the Tokorozawa Aviation Field near Tokyo, from Copenhagen.

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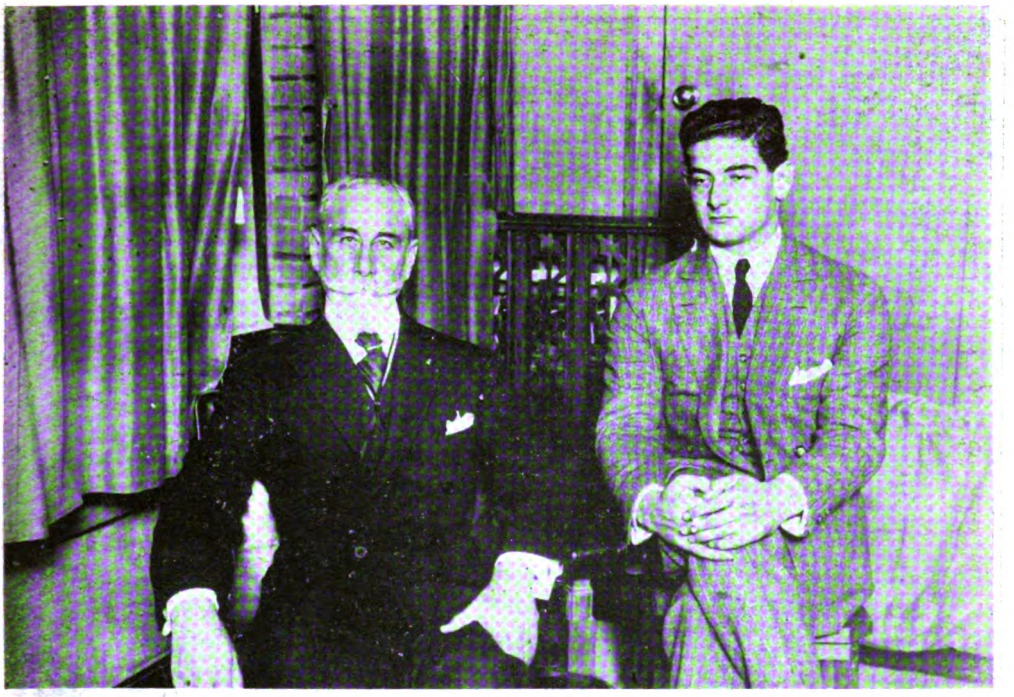

M. Elias Bonnemaison; the new Peruvian Minister to Japan, who recently arrived in Tokyo, with his son M. Manuel Anthony Bonnemaison.

Lady Tilley, wife of the British Ambassador in Tokyo, and her daughter were photographed at the Embassy with Sir John Tilley, the Ambassador, as they returned to Tokyo from an extended tour of China recently.

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A group of Chinese artists who came to Tokyo from China recently, with a number of paintings to be exhibited at the Sino-Japanese Art Exhibition in Tokyo.

Scene at the Franco-Japanese Association hall when an exhibition of paintings by Japanese artists in France was recently held.

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Ancient Lacquer-Ware Found in Pyongyong, Korea

RARE ancient lacquer-ware was lately unearthed in old ruins in Rakuro County in Pyongyong, Korea. Nobody can help being surprised at how high was the culture left by the Han race in its colonies in the Korean Peninsula about the time of the birth of Christ.

The lacquer-ware discovered in Korea occupies an important position in respect of its value as well as its quantity in comparison with other ancient treasures unearthed with it. With regard to the age, several treasures discovered were those of the reigns of King Kuangwu and King Chienwu and those in the following years of the Yungping Era.

Among those which had been previously excavated in the same region, we find lacquer articles of the succeeding ages from King Chao, son of King Wu who established Rakuro and four other counties in Korea after conquering it, to King Wangmang.

When we add to them the treasures which were recently unearthed in Rakuro, all these lacquer articles represent the period of about one hundred and seventy years down from the reign of King Wu of the Han Dynasty of old China,—ranging from the time of Earlier Han to that of Later Han, which is equivalent to the reigns of Emperor Sutoku and Emperor Suinin, in Japan, the Age of the Sangoku or Three States in Korea, and the period of Caesar and Cleopatra in Europe.

Important significance lies in the fact that those ages are distinctly marked on the lacquer-ware, because by judging by those ages we have now been able to ascertain the time of their manufacture and the place where they were buried as well as an accord of historical records and facts.

Although many old treasures had been excavated in China and elsewhere, secretly unearthed or stolen from underground, they had been far from evidencing the age and places of production, which are important factors.

In the case of the lacquer-ware discovered in Korea, on the contrary, it enables us to ascertain the age and places so as to be able to classify and preserve it systematically, which is one of the most significant things from the viewpoint of scientific excavation and research. The excavation of Rakuro is, in this respect, of much value.

Lacquer-ware goods were already used as utensils in the period of the Three Ages, and even Imperial Palaces were lacquered. In the Kōkoki, an ancient

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record of industry, of Tungli, lacquering of wheels is referred to, while owners of 1,000 *se* each of lacquer-tree forests are mentioned as millionaires in the Kashokuden, an article in Shiki, a famous old historical work of China.

During the Han Dynasty, above all, elaborately designed and worked lacquer goods of a very high price were used among people, according to some old literature. Therefore, it can be easily imagined that lacquer-ware played an important rôle in those days in cultured life.

But, unfortunately enough, nothing now remains of those lacquer goods in China. In Korea, on the contrary, many rare lacquer articles were discovered in the old ruins of Rakuro County, one of the Chinese colonies in the Han Dynasty, as a result of repeated excavations.

In addition to the fact that Chinese lacquer-ware in olden days was of an artistic and elaborate workmanship, as old literature evidences, pictures and caligraphy on it also are of inestimable value. As for caligraphy, a bowl with ears called "Ear-cup" and a round tray of dry-lacquer called "Yuen-an" bear distinct letters in lacquer in Han-Lee style of writing describing the dates of manufacture as well as the name of the artisans.

Originally speaking, the Lee style of handwriting in the Han Era is hardly discovered nowadays except carvings on ancient monuments—monumental inscriptions. They have very recently discovered autographic inscriptions of "Dankan-Reiboku" in Hsinchiang and Kansu, but the lacquer-ware recently unearthed in Rakuro County has autographs in the Lee handwriting style in the Han Era about two thousand years ago distinctly written on very fine lacquer ground. This single fact shows how precious it is from the caligraphic point of view.

More astounding are the pictures painted on those old utensils; on the above-mentioned round tray and a small box made of a turtle-shell are painted god-like men and other figures. Those pictures are all colour-paintings or very fine carvings, the figures and designs being in distinct relief. They are surprising and fascinating, so far as the workmanship is concerned, as they prove how developed the culture was in those olden days.

Among old paintings and carvings handed down to today in China are the stone inscriptions on the Wuliang Monument of the Han Dynasty. However, those inscriptions, no more than the monumental inscriptions above-mentioned, are too antique.

As to caligraphy on paper or silk preserved today, they are of a far later date; the oldest of them is that written by Hu Kai-tze at the end of the East Chin Dynasty. Even this handwriting of Hu Kai-tze is supposed to be a mere imitation. These circumstances show how valuable the recent discovery of the Rakuro lacquer-ware is.

The above is simply from the standpoint of painting and writing. The lacquer and porcelain are such a priceless exemplification of Oriental civilisation that they are considered by Westerners as representing Eastern culture itself, the peculiar civilisation of Japan and China in olden

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times.

The lacquer industry, of course, was first introduced to Japan from China, thus lacquer goods later became artistic products of Japan characteristic to the country. The industry made such a marvellous development in Japan after having been imported from China that during the Ming Era in China many Chinese artisans were despatched to Japan in order to learn the art of gold lacquering, in their turn.

However, the recent excavation of lacquer-ware at Rakuro has brought to light the fact that the lacquer industry no less than other manual industries originated in China, and that the development of the industry is to be traced back to very ancient times. The excavation of the ancient tombs of Rakuro is, in other words, the excavation of the ancient culture of the East itself. By this discovery records of civilisation hitherto concealed from our knowledge has now been presented, vested with undeniable proofs, out from the darkness of the old tombs. The recent discoveries at Rakuro, especially of the lacquer articles, when considered as a whole, are of world-wide importance and value.

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"Amidst his Pomp" Famous Pictures of History in Temple

II

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"Amida's Paradise"—Famous Fresco of Horyuji Temple

II

By Tetsuo Watsuji

THIS painting (Amida's Paradise) is indeed a picture of paradise. In it there is no sacred pond or palace, and there is no angel floating in the sky with her soft wings. Only three large gods accompanied by small figures placed in the corners of the upper and lower parts of the painting for an ornamental purpose are represented in the picture.

In short, "Amida's Paradise" is what the painting is intended to express through the medium of the beautiful figures. It has often been dwelt upon that art leads a man to a temporary deliverance, but this painting with so sharp a characteristic of this gives the impression that the painting is leading one to a permanent deliverance. The painters of this picture seem to have been aware of a fundamental secret of expression in painting. They seem to have known that a perfect expression of the beauty of the divine light would serve as the motif of the picture. In other words, the painters knew that creation of some significant form suggestive of the permanent life would have more effect than a mere representation of paradise in painting. In this respect this picture seems to exceed others as a religious presentation.

Much has been told about the similarity between this painting and the wall picture of Ajanta. As proof of this similarity, it is known that the figure of Kwannon in the painting and that of Bodhisattva in the Ajanta picture were once compared. Indeed, there is much similarity in the figures with curved loins, in the clothes with which the loins are covered, and in the transparent garments covering the legs. The picture of Ajanta is more like this Kwannon than the straight figure of Bodhisattva of Gandhara clad in thick clothes. It appears most likely that this picture was painted in the school of the pictures of Gupta. The necklaces and patterns of the garments further serve to prove it. It does not follow, however, that this painting in the Gupta style has no connection with the Greek school. In all probability the art of the Gupta Era is a polished form of the art of Gandhara, or the restoration of the Greek spirit in India. It should be noted that idol worshipping was a traditional custom of Greece, which the Indians adopted for their own possession, and developed on the basis of their own taste. It is undeniable that the Indians received beneficial influence from Greece, and it is an honor to them that they have been able to absorb it. The view is, therefore, correct that the wall picture has a distant relation to Greek art.

This view is all the more strengthened by the difference between the picture and that of Ajanta. For instance, a careful look will reveal that the manner in which the loins are curved is not the same as that of India. The curving is more pro-

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nounced in the Indian picture, giving the impression of an unhealthy state. That in the painting here more resembles that of Greek sculpture, and the impression derived from it is somewhat that of stableness. If the difference took its origin in Central Asia, it can be imagined that the Indian style retreated to make way for the expression of the Greek style.

Further differences can be found. In the first place, this painting has a marked unity in its composition. In Indian paintings such a clear unity may not be found. This characteristic may be traced to the effect of the Greek spirit, but at the same time it may be considered not entirely improbable that this good characteristic is an achievement of the Chinese people. The Chinese knew the art of simplification. This peculiar quality of the Chinese people may have been stimulated by the spirit of the Greek harmony to assert itself in the form of the marked unity found in the painting. In the next place, attention is called to the purity and transparency of the mood expressed fully in the picture. Indian paintings leave an impression of oppressive and morbid excitement. However noble a Bodhisattva may be found in Indian pictures, there may not be found such God-like figures as those in this painting. The small half-naked figures painted on both shoulders of Amida resemble in some respects the picture of Ajanta especially in pose, but they look far more innocent and serene. In this painting there is no morbid aspect of the breast and loin.

Incidentally, it is interesting to study how this difference has come about. The Greek people loved sculpture of women, but they did not know how to produce effects other than the beauty of life. Compared with Greek art, the taste of the Indians was more of licentiousness. When the art which had in itself these two moods was introduced to the East, the latter was discarded, and the former which is of the beauty of life, was adopted. This can be taken as the restoration of the Greek spirit as long as it is a tradition attendant upon idol worship. It is not known whether this was done by the people in Central Asia, or the Chinese or Japanese. Probably, it was by the joint efforts of these three peoples. This characteristic seems to have become more pronounced as it came to the East, expressing the taste of the ancient Japanese who loved the purity of Buddha.

There are traces of the brush work of Japanese painters on the wall pictures at the Horyu-ji! There may be persons who will express surprise at this bold statement. But at present there are no historical remains that serve to support the theory of the men who offer objections to the foregoing view. My observations are based on photographs, but I shall be surprised if people say that they do not find any difference between the painting and those in Central Asia. This painting may have been by the brush of foreigners, but nobody can deny with any amount of certainty that this picture was painted by men who were not accepted in China but who found their ability and taste recognized in Japan. In those days individual taste was slighted, but it is not just to think that all artists followed blindly the taste of the public. Genius is always ahead of the currents of the times. The eyes of the public are

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opened by it. By it they feel that they had their own heart expressed. The painters of this picture opened, it seems, the eyes of the Japanese who loved the ancient Buddhist images and expressed in the painting their hearts.

Thus the spirit of Indian painting underwent a remarkable change when it was transferred to Japrn. This may have some relation to the fact that Persia, India, Central Asia do not resemble Greece as does Japan. It may be considered that while Greece is situated far from Japan and in different surroundings, the country resembles this country in many respects. It is not without the range of possibility that the Greek spirit, not understood and not appreciated, came to Japan, where it gained true recognition and has flourished. The Japanese have less power for creative work than the Chinese or Indians, but while the Japanese were engaged in foreign imitation, they have incidentally revealed their own characteristics. If the land of Japan is characterized by a poetical atmosphere full of fragrance and sorrow, it may also be considered the quality of the spirit of the Japanese people. The tenderness and gracefulness revealed in Japanese mythology, and the mercy and sorrow expressed on the face of the Kwannon of the Chugu Temple are the expression of this Japanese spirit. There are always tears in the Japanese spirit. All pleasures are affected by this spirit. The fleshy pictures of India are purified by the spirit of tears. This Japanese spirit of tears finds relation to Greek art.

It is an undeniable fact that this painting is of a kind similar to the painting of the Sei-Kwannon of the Yakushi-ji Temple. The period of production is of about the same age. The pictures produced during the era of the sovereign Empress Saimei are a great revelation to the world. If, as some persons say, these two paintings were painted after foreign models such as the embossed piece of Amida's trinity (at the Nara Museum) and the Mandara picture of the Buddhist Paradise, the vital energies of the Japanese artists in those days are worthy of admiration.

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"The Sigh of the Little Crabs" A Loochoo Folk-Song

By Fuyiu Ifa

DR. Manabu Miyoshi, a noted Japanese botanist, is quoted as saying: "I have made frequent trips in the tropical regions, but found no other place with such beautiful tropical scenery as Loochoo Islands."

Of all the Loochoo Islands, it seems that their characteristics are most vividly displayed in the Yaima Archipelago, which lies at the southern end. I have twice visited the Archipelago to which I was very strongly attracted, and indulged in the fancy that the island of Circe in Homer's Ulysses might have been like it.

It is said that the island's unknown poets have composed over a hundred rhythmical popular songs that would arouse interest anywhere in the world. Even today their descendants are still singing those songs to the melody of the *Samisen* in the moon-light, while the island girls are dancing to the accompaniment of the music. The music and dancing fascinate the traveller who happens to make a sojourn in the islands. Yaima in fact is a country of songs and an island of dancing. Let me describe to you one of the most popular and most interesting popular folk-songs, "The Sigh of the Little Crabs."

In Irimuti Island there is a forest of mangrove trees at the mouth of the Port of Kun. Innumerable little crabs live in the white sands under the shade of the trees. The most remarkable sight is a scarlet crab, popularly known as Yakujima, with its larger right claw, making motions as if it were playing a *Samisen* by raising and lowering the large claw now and again. The next thing which will attract your attention is a white crab, called Shirakachi, resembling the Yakujima in species but rather smaller in size, squatting next to the former. This white small crab moves both its claws up and down as if dancing.

Is it simply for amusing themselves that they make such curious actions, or is it from the necessity of getting a livelihood? Nobody can tell except the biologist.

An old unknown poet of Yaima Archipelago chose these small creatures for his subject and composed the following popular song. "The Sigh of the Little Crabs."

Usai-nu-tumari nu Yakujama
Tsikutenbusi ba nagamyoru.
Uri ga tunari nu Shirakacha
Uri ni awashuti,
Samishin ba pīkī naganyoru.
Mariru kai sidiru kai
Gasami nu nakanaga fa ba
Nashi míyamu na!
Urzin nu Baganatsī nu naru dara,
Izarari nu Kutu umui;
Uma yu miriban,
Kama yu miriban,
Tai nu Pī ya
Akara patara shi,
Hari ki ba,
Uputsimi yu Kanatsimi yu

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"The Sign of the Little Crabs"
A London Hole-Store

By Percy [illegible]

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Tsubame yaya o shi,
Kaki ni mi kurishi!
Kono tsumi ika tsumite ka,
Waga mi kokoro ni!
Tsuchi-dakoshi Ashinabushi
Tamma ka da,
Waga ya kokoro ni.

The meaning of the song is this:—A Japanese man or woman sings a song or recites a poem. A musician sitting beside him is playing a Samisen as accompaniment to the song. And they sometimes—"If we were born as birds, at all we with we were born as storks as Kasumi. But, now that we are already born as human beings, how could we be born as Kasumi? In the early part of summer we may see a cloud of being covered by white mist. Hiyori and Tsubame are singing flying in the sky. Oh, it is interesting to see them flying about in the sky. It is by the mist. In what praises shall we praise it? Free from any distress. No [illegible] and [illegible] is [illegible]."

This song is sung under [illegible] neighbour[illegible] in the form of a [illegible] Kasumi in Yama-[illegible] [illegible] [illegible] [

Puchuru patara shi,
Kakari nu kurisha!
Nao tanumi ika tanuma ba du,
Wadu nu kakusariru?
Tundakushi Arimbabushi
Tanuma ba du,
Wadu ya kakusariru.

The meaning of the song is this:—A Yakujima crab of Usai-nu-tumari is singing a song of Tsikutenbushi. A Shirakacha sitting beside him is playing a *Samisen* as accompaniment to the song. And they lament:—" If we were born at all, we wish we were born as strong as Kazami. But, now that we are already born, it cannot be helped. May a child as strong as Kazami be born to us at least. In the early part of summer we are always afraid of being caught by fishermen. Hither and thither approach sparkling fishing-lights. Oh, it is intolerable, then, that our claws so precious to us should be broken by those fishermen. By what means shall we protect ourselves, free from any danger? No other way but to hide ourselves under the roots of mangroves and pandanus tectorius trees!"

This song is sung quite freely, without being bound by the form of poetry unlike other folk-songs in Yaima Islands, which are mostly composed of antithesis and in which the number of syllables in one line is more or less limited. Not only is there found a beauty of idea expressed in this song, but a harmonious beauty of idea and words is expressed. Is it not something like the German Klangmalerei in view of its making sounds with torches made of bundles of bamboos burning by means of " Akara patara " and reduplicated words, or imitating the clapping sounds of the claws of Yakujima crabs by " Puchuru patara " and alliteration.

This song is one expressing the innermost feeling of the weak. The southern Islanders who were oppressed under a despotic rule for nearly four centuries and suffered the humiliating life of Inselschmerz endeavored to depict their wretched condition through the medium of the miserable life of the little crabs. Perhaps they were not conscious of their poor life, but it is probable that their environment compelled them to sing such songs unconsciously.

" The Sigh of the Little Crabs " is most representative of all the popular songs of Yaima Islands. But there is another which is encouraging and full of hope, the theme of which is that young eagles rush towards the bright sun in the New Year dawn;—it reminds us of the famous " Song of an Eagle " by Louis Mercher, the French poet.

The Yaima Archipelago in 1771 was doomed to misfortune. According to traditional records, a big tidal-wave attacked it from the south-east, and nearly half of Ishanagu Island, the centre of the Yaima civilisation, was suddenly submerged. Eighty-nine island officials and over nine thousand four hundred inhabitants, a majority of the islanders, fell victims to the calamity. It is said that ever since this catastrophe the island poets have kept silence, refraining from singing the beautiful songs of the past, and that the inhabitants today only sing the songs of their forefathers to the tune of a musical instrument, simply wondering how gifted with poetical genius their ancestors must have been to make such songs. We moderns find it difficult to

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understand thoroughly the psychology of the old Loochoo Islanders.

Most of the islanders seem to be still gifted with artistic and literary talent and are keenly interested in music. Wherever a group of young men, ten or twelve, is formed, all are found to take interest in music, except one or two. Among young girls there are not a few who are gifted with sweet voices.

During my first visit to Loochoo in March, 1912 I was present at a graduation ceremony of a primary school at Miyara. A woman in queer antique attire who attended the ceremony began to sing in a clear voice and to dance, a diploma in her hand. She was the mother of one of the children who had graduated, and the diploma was that of her child. She was overwhelmed by joy. The other guests did not wonder at seeing her, seemingly taking it as a matter of course. I was much impressed and thought that the physical as well as mental rhythm peculiar to the old islanders had taken abode in the heart of this woman and expressed itself on the occasion. I thought it of boundless interest, and regret I failed to ask what kind of song it was.

Judging from this scene, it seems that in the days of the forefathers of the present inhabitants song-making, composition and dancing were done at the same time. I am of opinion that these phenomena among the Loochoo islanders, old and modern, endorse the so-called "Gangtanzsangtheorie" of Wundt.

In this case I have particularly referred to a specimen of the folk-songs of the Yaima Archipelago, but have to add that there is no single isle, however small of the Loochoo Islands which has not its own share in music and songs.

It should be added that one thousand five hundred fifty-three poems called *Omoro* which were popularly sung in Loochoo Proper for about 500 yeaas from the middle of the twelfth century to that of the seventeenth century still remain in the islands, being compiled in twenty-two volumes, and although they are quite primitive and far inferior to the Yaima popular songs, so far as the songs and poems are concerned, they are together with the *Manyoshu*, the oldest collection of poems in Japan Proper, indispensable for study of the ancient languages and the old mode of life. Only a few copies of this priceless *Omoro-shu* or Collection of Omoro Poems have been preserved in Loochoo in manuscript, but it has lately been published by the Nanto Danwa Kai in three volumes containing 1,100 pages, with the aid of the Imperial Academy, so as to be accessible to any one who wishes to make such researches.

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"Naga-machi-Onna-harakiri" A Drama

NAGA-MACHI-Onna-Harakiri is a drama written by Chikamatsu Monzayemon, a celebrated dramatist known as the Japanese Shakespeare. It was written in the 13th year of Genroku (1700) and was played at the Takemoto Theatre, Osaka. This was Chikamatsu's first work depicting the life of *chonin* (tradesmen). Following this, he published a series or dramas of a similar nature, which were popularly called *sewa-mono* (domestic dramas).

"Naga-machi-Onna-Harakiri" being his epock-making work, it has many points worthy of particular note.

The heroine of this drama is a woman coming of a samurai family, who married a tradesman. She was democratized in life, but she clung to the conventional thought of bushido. She intended to rebuild the extinct samurai family of her elder brother, and brought up his son, her nephew, with all her affection and full hearted hopes. But this nephew was led into a crime by his love for a prostitute, involving her husband in it. She committed harakiri, taking upon herself responsibility for her nephew's crime and for her husband's annoyance.

Her nephew was called Hanshichi and his sweetheart O-Hana. It actually occurred that a conple having the same names committed double suicide in August, the 12th year of Genroku (1699), as they could not hope to marry. This was dramatized by Chikamatsu, who depicted the two effectively and minutely as if they were the hero and heroine of the drama, perhaps intending thus to strengthen the motive for the suicide of the actual heroine.

There is a superstition connected with a sword, and it holds an important position in the whole play, a reflection of the samurai life.

The drama is briefly as follows:—

At Horikawa, Kyoto, there is a sword maker having the trade name of Iwami.

One day, the clerks, Chujiao, Sasuke and Kihachi, are balancing the books. Hanshichi, another clerk, is absent. The master who notices his absence, is angry and says: "Where is Hanshichi? He is a very idle fellow to be absent on this important day of settlement. He has probably gone to Gion or Miyagawa-cho, running after women there."

"No, Sir. He has been down with a headache since yesterday", replies one of the clerks.

In the afternoon, O-Hana, a prostitute in the licensed quater of Ishigaki-machi, who is Hanshichi's sweetheart, visits her lover, whom she longs to see, on her way back from the Atago Temple, pretending to be his aunt in Osaka.

The master not suspecting her, leads her into Hanshichi's bedroom. Hanshichi, who has been told of his aunt's visit, wonders why she has come. When the visitor comes in, he find her to be O-Hana and not his aunt. He is astotonished but is glad to see her. The two have had much to talk about since their last parting.

As ill luck would have it, Hanshichi's

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true aunt, the wife of Jingoro, a maker of *kyara* works, visits her nephew a little later than O-Hana. Iwami's master and the other are astonished at the visit of two aunts of Hanshichi, and think that one of the two must be a bogus one.

The master with an unconcerned look shows her into a room and asks her on what business she has come.

"I have come to ask you for something rather than to see my nephew", replies the visitor. She takes out a sword and says: "This sword was made by Nobukuni (a swordsmith in Kyoto) and is to be presented by the men of a *kura-yashiki* (a daimyo's rice stores) in Osaka to their young lord and the order for its mounting has been received by my husband. There are many sword makers in Osaka, but workmanship is better in your place (Kyoto) than in Osaka; so I have come to ask you to take the trouble, although you may be very busy."

"All right," said the master. "I'll show you then how your darling nephew is."

He opens the paper sliding-doors of Hanshichi's room and enters it without leave, followed by the aunt. Seeing this, Hanshichi and O-Hana are flurried. The master seizes Hanshichi and beats him. From the scene, the aunt surmises the circumstances. She grasps O-Hana, who is in confusion, by her sleeve and scolds her, crying: "I say, O-Kichi! What's the matter with you? Have you forgotten your elder sister?" As she cries this, she makes a sign with her eye to the girl of what she intends. The girl understands and says: "Oh, my elder sister!" The aunt explains to the master: "This is my younger half sister and is another aunt of Hanshichi, who is the elder by two years. They are on very good terms and are often mistaken for husband and wife."

The master is flustered in his turn and says with an awkward look: "Then you are both Hanshichi's aunts! Please pardon me for my error, younger aunt!"

When he goes out, O-Hana and Hanshichi apologize to the aunt with their hands on the *tatami*.

The aunt admonishes them: "I am not blaming you too much for your fault, Hanshichi, as love affairs always occur among young men and women. But it is very bad, if you carry it to a question of life or death. If you truly love Hanshichi, O-Hana-san, please be careful not to meet him too often, which will not only irritate the master but will torture you with the pains of love. As you know, Hanshichi is an orphan and is looked after by none but me. He was born of a samurai family, but has come down to be a pupil of an artizan. I sincerely hope you will be happpy forever with him."

The two are moved to tears by the admonition of the aunt, with her parent-like affection. The aunt placing a short sword before Hanshichi, asks if he knows it. Looking at it carefully, Hanshichi claps his hands with joy, and cries: "Ah! This is Nobukuni's sword, my heirloom. What a joy to discover it! This must be a good omen for my returning to the samurai life."

He takes up the sword and lifts it respectfully to his forehead. The aunt takes it back and puts it aside. She tells him in tears: "I have not shown you this sword, wishing you to become a samurai, but to tell you and O-Hana-san the fate

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of our family, which was ruined on account of this sword. We were a samurai family of the Kameyama clan in the Province of Ise, the head of which was called Bunpei Inose, a chief gunner and my father, receiving a yearly stipend of 150 *koku*. He was intimate with Kunai Takagi, a captain, receiving a yearly stipend of 800 *koku*. One day, this sword was brought for sale by a dealer in second-hand articles from the Capital. The two samurai wanted it with equal eagerness. The price was very high. Takagi asked casually of my father how he could buy the sword, which was rather too costly for his income. My father did not say anything, and only smiled grimly. This news spread to the whole clan, and the people spoke scornfully of my father as bringing disgrace upon himself in public by an attempt to get an unsuitably valuable sword in rivalry with Takagi having a larger income than himself. My father was determined and purchased the sword at for 210 *ryo*, which he had got by disposing of his arms, harness, clothes, etc. and then on September 15, he killed Takagi, whom he had waited for on the road from the castle to his house, after which he committed harakiri in his house, making the will that the sword should not be transferred to any one, as it was got at the cost of his life. My elder brother, Hanshichi's father, who was in Yedo on duty, resigned his position, assuming the responsibility, and he became a *ronin*. In his *ronin* life, he suffered from hard living and from illness, after which he died, leaving the will that the sword should not be disposed of even though it reduced us to beggary. His death was on exactly the same date as his father's suicide three years before. His wife (Hanashichi's mother) was heartbroken and soon died, leaving her son of 9 years old and me behind her. It was was strange that the three died in the same month within three years, and I consulted a fortune-teller, who told me that the sword had an unlucky sign in tempering and measuring and that when it was held, it would bring a curse upon the family for three generations. So, I at once sold it. My husband received an order to ornament it from a daimyo's retainer just thirteen years after that event, and it is now brought before you, who are the grand son of my father—do you not think it marvellous? I advise you not to be envious of the samurai life. One unintentional word uttered by Takagi killed your grand father and father and ruined their family. This was perhaps karma. Yet I have borne ill will against this sword, thinking that without it, no tragedies whould have occurred, although it may be useless to grumble now. I wished to break it and throw it away, if I could, but it is now not my possession, and for the sake of my family business, I have to take good care of it.

"You are my only nephew, Hanshichi, and you are dear to me like a son. You must be very diligent and faithful to your master."

The two listened to this long story with tears. After that, the aunt goes back to Osaka, leaving the sword with Hanshichi.

A few days pass. Hanshichi goes near the Izutsuya, a licensed house, where the prostitute O-Hana is. He stands before the lattice-window and hears a conversation within between Kuhei, the stepfather of O-Hana, aud her master. The

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master says: Your daughter O-Hana is serving out her term, yet she has still a debt of 7 or 8 *ryo*. If the term is extended for a year, I'll pay you 20 *ryo*. O-Hana has a lover, a swordmaker, called Hanshichi. He is moneyless. I am sure that if you give your daughter in marriage to this poor man, she will be led to ruin."

Hanshichi overhears the conversation, with mortification and grinds his teeth.

Kuhei listening to the master's advice with a shake of the head, calls out O-Hana, who has been attending a feast, and asks her to break off with Hanshichi and to serve another year's term, threatening and coaxing her. But she will not consent to it. Kuhei gets angry and beats her. Hanshichi cannot bear it any longer and bursts into the room. He takes out 20 *ryo* from his pocket-book and throws it before Kuhei, crying: "Upon paying you this money, I may take O-Hana as my wife."

Kuhei refuses to accept the money and says: "Don't talk nonsense. I can't give you my daughter in marriage. She will be my breadwinner as long as she can work."

The two quarrel. The master mediates, and Hanshichi is forced to pocket the money again and is shown the door.

O-Hana eagerly tries to go out and see Hanshichi, but in vain, with a guest to attend upon and the master strictly watching her. She grows impatient.

In the meantime, the guest plays the *Amida* lottery. The play is the drawing of lots, each of which calls for an amount of money to be paid by the drawer, except one, which has no money to pay but the work to go out and buy confections, etc. as ordered by the others with the money collected. Fortunately, O-Hana draws the labour lot. She feel very glad, but pretends to be perplexed and to be reluctant to go shopping.

Hanshichi, who is near the house, trusting to luck to see O-Hana, at once notices her coming out of the house and beckons her to the road side. He takes her by the hand and asks her to run away to Osaka with him.

"How have you got the money, which you have in your pocket? I am afraid that you committed a wrong in getting it," says O-Hana.

Hanshichi replies: "How can I earn such an amount of money by fair means, however hard I might labour? I sold Nobukuni's sword for 32 *ryo* and substituted for it another sword of the same size without the maker's name. This substitute sword was mounted and sent to Osaka. As I paid 10 *ryo* for the substitute sword, I still have on hand 22 *ryo* as you know. I am a criminal. I do not like to put my aunt and her husband to trouble for it. Still I wish to visit them and to ask them to care for you."

O-Hana resolves to leave the house and run away to Osaka with her lover.

Next evening the two visit the aunt of Hanshichi in the house of Jingoro, her husband.

The aunt, who knows nothing about the events occurring after she left Kyoto, is astonished and glad to see the visitors. She says: "My husband at once took the sword to the *oyashiki* (the daimyo's residence) as soon as he received it from Hanshichi the day before yesterday. The mounting was found to be very

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satisfactory and was much praised. I was proud of your skillfulness, Hanshichi."

The two visitors hearing this, rejoice that the sword has passed.

The aunt continues, "My husband went to the *oyashiki* to-day about noon, as he was summoned on urgent business concerning the sword. He is not yet back and will come drunk, as I am sure that there is a feast given there in celebration of the finishing of the sword."

She is in good humour. But her talk comes home to Hanshichi's heart. He whispers to O-Hana to resign herself to the inevitable and to run away, while he will commit suicide as an apology to his aunt and her husband for the fraud. But O-Hana does not consent to it and wants to die with Hanshichi. Seeing the two in dispute, the aunt asks them what is the matter. Just at this time, Jingoro, the master, comes back. Before he enters the room the aunt hides the visitors in a closet.

The master whose eyes are blood-shot with excitement, cries: "Your nephew has brought ruin on me. He substituted for Nobukuni's word an inferior one, by fraud. I went to Kyoto to see him, but he had run away. I have no alternative but to die!"

As she listens to her husband's talk, the wife understands Hanshichi's attitude towards O-Hana just before.

The aunt says: "That is no doubt of the deed of Hanshichi and I am responsible for it, too, as I took the sword to him and asked him to mount it, wishing to get for him a good customer, while I did not forget the fortune-telling that the sword would bring evil on the family for three generations."

Taking up the sword brought back by her husband, she continues: "This is a false sword, but I may take it as genuine, as both are of the same size. My father killed a man on account of the sword, and it is killing me now."

As she says this, she draws the sword and thrusts it into her abdomen. The husband is amazed and tries to stop her, but it is too late. Hanshichi and O-Hana rush out of the closet. Hanshichi clings fast to his aunt's arm, crying: "Let me die with you." She pushes him aside and says in agony: "You fool! I am dying for you. How can I allow you to die with me? I am discharging my obligation by this to your father, my elder brother. The sword has thus brought a curse for three generation and can do no more evil. I'll take upon myself your crime. I only wish you to make your way in life and re-establish your extinct family."

She bears up under her pain and gives a plan to Hanshichi and O-Hana to make an escape.

She dies for the sake of her husband and nephew.

After that, she is blamed as a criminal on the charge of fraudulently obtaining the sword, blinded by avarice.

The affair is long remembered among the citizens as Naga-machi *Onna-harakiri* (the woman's suicide by harakiri at Naga-machi).

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Buddhistic Aspect of the Images of Java

By Dr. Radjiman

(We present this erudite article on the wonderful images of Java because of the light thrown on an aspect of the religion of Buddha, sacred to the people of Japan, as of other countries of Asia, and therefore of interest to students of "things Japanese,"—Editor.)

WHAT is the meaning of the Old-Javanese monuments as regards present and future culture? Before replying to this question, it seems useful first to consider the question itself.

In my opinion the word "Old-Javanese" is not distinct, but I can quite agree with it, if this expression is equivalent to the often used "Hindu-Javanese" and so separates itself from the expressian of the later wali-peliod-culture. With the Javanese the mostly used division of time is therefore Djaman-Kaboedhan and Kewalen.

I think the expression "Old-Javanese" to be more distinctly limited than the vague "Hindu-Javanese". In this latter expression the word "Hindu" has neither the meaning of race or people, nor of the indication of a spiritual current and therefore it is in my humble opinion, not yet scientifically fixed. With the word "Hindu" one will generally mean Buddhists and Shivaists (or their influence) and with these we indicate two different spiritual currents, so that it become clear, that scientifically the word has no fixed, distinct limits.

The Javanese name "Kaboedhan", too, is not quite right, because with it only the Buddhists are indicated, not the Shivaists. It is exactly for this reason that the word "Old-Javanese" seems to me to be better in its place in Dutch (English) terminology.

Going on with terminology, I should like to see the word "present" omitted in the above question, because we cannot yet limit the present. Philosophically the word has no meaning, because the world is in "statu nacendi". Practically it has some value, but in this case the expression "society" would be better than culture.

After this short introduction I should like to change the question in this vay: "What is the meaning of the Old-Javanese monuments as regards present society, that is future Javanese culture?"

In Winkler Prins' Encyclopaedia it says: "Culture, derived from the Latin colere (to cultivate, provide for, honour) is the trouble taken to any object or to any intellectual attainment, in order to improve it or that improvement itself. One cultivates the field as well as the intellect, but the highest culture is the ennoblement of man by a harmonious development of his talents, of all his powers and strength.

I would add to this: "the development in the line of a striving for a certain ideal (world or life-interpretation) for it is here that lies the touch-stone of cultivation.

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Now turning to the Javanese monuments, we must consider them as utterances of culture in a certain phase of Javanese history. Not all is said with this, for going on in the above-mentioned manner of thinking with regard to "culture", we have to ask ourselves, what the basis (the ideal) was of those utterances of culture.

To determine this is of the utmost importance, for only then we are able to fix the value of them, and know if they can have any meaning for our future. Very reservedly I am speaking here of "determination", because as a rule it is a very difficult thing to conceive and study other times and other circumstances well.

Above we have said, that the monuments were utterances of culture, but it is better to limit them more exactly by calling them productions of art. Art also is an utterance of culture. We don't wish to say however, that art is a separated thing in society, on the contrary, art is inseparable from the whole society in a certain time under certain circumstances. However, let me add immediately to this, that the Javanese language has no word that has the exact meaning of the English word "art" or "artist".

What Karel With says in coöperation with Krause in their book "Bali" about art and the Balinese certainly holds good (perhaps in a smaller degree) for the Javanese, too, "Die Balinesische Sprache hat kein Wort für Kunst und kein Wort für Künstler Und dennoch fliesztdas Leben dieses Volkes über in einen so blühendenReichtum von Festen und Templen, von Bildwerken, Schmuck und Ornamenten, von Gaben einer verschwenderischen Lust zur Gestaltung und zum Spiel. Eine Flut von Phantasie, von Formfülle und Kraft der -usserung, die in alles überstromt, was aus den Händen, Herzeh und Leiben dieser Menschen Kommt."

In our society art is so much interwoven with our utterances of life, that we know no word for it. But in Europe, too, people already begin to understand that the notion of value of art must be removed.

So Andrè Jolles says in "De Gids" No. 3 of March 1924: "What has happened in the history of art with the proportions of productions of art mutually, happens again in the history of art as a whole on its proportion to the broader sphere of history of civilization. Here, too, we have a removal of the notion of value.

"We know, how Renaissance and Paroque-in a certain sense Middle-ages and Antiquity, too,—were expressions, which in the first place refer to productions of art and beauty. The ideas however, on which those expressions were based, have grown as it were and the exclusive application of these expressions to productions of art and art itself becomes a limitation not to be justified for him who understands that art is a form in which a world.contemplation manifests itself.

"On one side we see, that world-contemplation has still other possibilities to express itself than by art only, on the other side, that the forms we find in an artificial production do not all confine themselves to art, but concern more than one department of civilization. Whereas in the beginning the beautiful was the interpreter, which made us understand

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the meaning of an intellectual current and the artificial production the means to made us conscious of the character and qualities of some period of civilization, we have afterwards learned to see that in order to fully appreciate the the production of art, we had to understand it asan utterance of that intellectual current in its turn, as the bearer of those qualities.

"It is now, that the moment approaches in which we shall be able to consider them both separately as well as in their mutual relation and to counterbalance them, because that which unites them, has become a recognizable form, a thing, existing itself, which feels self-respect and which we can use as a measure in two ways.

"It does not satisfy us, when we say, that "renaissance" is a style of art, it seems insufficient, if we understand the phylosophy of the renaissance to be a phylosophy, chronologically coinciding with a certain art. It is good beginning when in art we see the bearer and the expression of certain traits of that simultaneous philospphy, that philosophy has recognizable forms in common with that art; but we will be satisfied only, if we have derived renaissance as a notion itself from art as well as from philosophy, when we can test art as well as philosophy, each in turn, to this notion, if from this idea we can compare art to philosophy, but further on compare them also to art and philosophy in other times.

"It is unnecessary to say that this not only holds good for art and philosophy, but for state, religion and all phenomena which form together culture. Without ceasing in the least to see artificial production as art—and without losing anything of the living charm—we deprive art as a whole from its original isolation and try to come to a new extensive determination of value."

From these words one sees that one begins to give an ampler meaning to the words "art and production of art".

According to Javanese interpretations one attaches still another meaning to artificial productions, which one may derive from Andr' Jolles's words, it is true, but which surely is not mentioned emphatically, i. e., the educative value of the production of art. Certainly, one might derive this factor from philosophy, but one must be very careful with this. The philosophy in the West (in connection with it the consideration of life) is based on the intellect in its reasonableness, it is rational, it stands in connection with science.

In my opinion Eastern consideration of life does not stand entirely in this line. Between Eastern and Western consideration of life a difference is to be seen, which has far-reaching consequences in social utterances, that is in morality. We shall try to make clear our point of view and for this reason we mention the Old-Javanese monuments.

If we reach the Borobudur-temple from the side of the kali (river) Progo, the first impression which we get from a distance is the dual aspect of the monument, i. e., the liveliness of the lower and the empty solitude of the upper part. This is peculiar sensation; for the smoothness of the different parts of an artificial production is mostly a necessity to awake the sense of beauty.

This is not the case with the Borobudur-monument. The directly connected

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contradictry aspects of it cause more than an unusual, peculiar sentation; especially the upper empty part is much more anxiously oppressive than agreeably touching; but the astonishing admiration we feel for the great majesty of the whole somewhat tempers this oppressive impression.

If one enters the monument and goes round from the lowest terrace as far as the stupa, in which formerly the unfinished biggest statue of Buddha stood, the explanation is given, why from the distance we distinguish two contradictory parts. The bnstling lower part consists of angular (square, icosahedronic) terraces with parapets, entirely filled with sculpture. The empty, solitary upper part possesses only bells with Buddha-statues, placed in a circle without the enclosure of parapets.

Taking into consideration that the Borobudur is based on the Buddhistic religion, we come reasonably to the division: "to be and not to be," two contradiction, yet coupled together. The connection between those two forms and the transition from the many to the One exists according to Buddhistic religion and the more one penetrates into this doctrine, the more the human psyche transforms itself in its aspects.

In conformity with this I should like to put the question here: "Will it be nossible, that the anxious oppression of the empty part disappears to make place for other sensations, if we visit the Borobud-monument more frequently?" Is not "Not to be" anxiously oppressive to those who are not accustomed to meditate on it?

The Buddha-statues in the niches of the surrounding walls differ from those under the domes of the terraces, not only by the posture of the hands but also by the absence of the ornaments on the Buddha-statues under the domes, ornaments which we find on the Buddha-statues of the surrounding walls. Of course this difference is not without meaning. The English scholar Crawfurd thinks that the statues in the usual Buddha-attitude were only representations of Buddhistic priests or wise men, the more so, because he denies that Buddha appears in Java as an object of religious adoration.

Where on the Borobudur-has-reliefs offerings of fruit and flowers are brought to these statues, Crawfurd thinks, he has only to see an offering of charity brought by disciples and followers to their priests and by no means to a divine personality. This meaning has rather been given up.

Still in my opinion the later suppositions regarding the additions and the attitude of the hands are not yet quite distinct and probably they will not become so, if we do not try to awaken the doctrines of Buddha deeper and intenser in our consciousness. This is only possible if we try to experience the connection between "To be" "Not to be."

For this, too, the above mentioned differences seem to me of great value. The additions to the Buddha-statues with the offerings in the niches, the earthly and material existence, connot be wanting, because in his earthly existence, man can adore only that statue of Ruddha linked to the representation in his spirit, and as this representation can only be built of materials vithin the reach of the usual man, these materials will differ only a

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little from the earthly ones and to the representation can only be added, what according to the usual comprehension is high, venerable rich, in any case excels in the usual man.

The nakedness of the Buddha-statues on the upper terraces however presents another notion. Here we can imagine that in his allegory, nakedness is raised above the usual human fancy, built of worldly materials only. Between the common humanity and the high humanity exists a connection that has found expression in the galleries. I only draw the attention to the great number of Buddha-statues which we find on the back-wall of the last, the fifty gallery.

Our attention is also drawn by the many reliefs on which objects are in the sky as vases with flowers, garoedas, birds, gandharwaas, Buddhas, and all sorts of events happen in it, whereas also a great number of other animals are represented in this gallery. So I mention a basrelief, where a holy prince in a teaching-Buddha-attitude, gathers round himself all the animals of the field and from the sky, kneeling elephants, too. In this last, (fifth) gallery, the state in which many Buddhas are, where the ethereal and no longer the earthly is the basis on which human occurances happen, the animal is a part but a governed part, of the human spirit, which has already more expanded itself.

So, in this state it can be said that the earthly drapery begine to fall away. The relation of man to all that surrounds him in nature, is there more intimate, more, intense but the spirit governs or leads nature there.

But we may not forget here the representation of Goutama's life-history itself in the second gallery (back-wall), for this life-history, too, contains already many examples of great importance, in human development.

In connection with this, I should like to cite a part from the Ardjoenawiwoho, a creation by Hempeokanwo. This work also dates from the Old-Javaneso period and a certain conformity regarding the connection between "To Be" and "Not to Be" which is dortrayed in sculpture so grandly in the Borobudur-monument, is not to be denied. I mean the fight between Adjoena (Tiipto hening) and Batoro-Goeroe in the shape of Kerataroepa, in which both of them have shot an arrow at the swine "Monong-moeko". The two arrows melt into one and this one kills the animal. Ardjoeno takes possession of the arrow (it is mine) and Karatoroepa does the same. The fight, however ends with Ardjoena's praise of the Deity, a murmur, that nothing can exist without the Deity, Who is the basis of it all. So here, too, the annihilation of the presonality (the mine) by dissolution into the All-Spirit, and the methodical training for this has been represented in the fight itself, which has been descibed also in the poem Ardjoena-wiwho. The Porobudur monument, it is ture, is a work in the line of Buddhistic religion, whereas the poem Ardjoeno-Wiwho is a Siwaitical work, but we may not forget that Javanese interpretation of both religions is principally the same.

(To Be Continued)

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Japan's Electric Industry

AMONG the different lines of industry in Japan which made giant strides in the past decade, the electric industry stands out in relief. It has stood rather aloof from the business depression that existed in the past several years as a reaction from the war time prosperity, working an extensive effect on trade and industry in general.

Every electric power company and every electric railway has been doing well in the hard times and they have been steadily extended. It is mostly these power companies that have floated successfully their big debentures abroad of late years and it is chiefly the electric railways that have augmented their capital while other industrial companies have been finding it hard to make both ends meet.

The total capital invested in the industry figures at 2,600,000,000 yen, of which 2,000,000,000 yen has been paid up, and the debentures and other loans at 700,000,000 yen, against which there is a fixed capital of 2,500,000,000 yen, the average profits realized being 11 per cent. The generation of electric power stands at 2,330,000 kilowatts, with which 26,-000,000 lamps are lighted, 1,820,000 H. P. of power is supplied as motive power and 1,600,000,000 passengers are carried on railways.

The Communications Department plans carrying exhaustive investigations into national hydro-electric sources in the next five fiscal years at an outlay of over one million yen. The water power of Japan amounts to 9,720,000 H. P. distributed over 2,850 points, of which 887 points with 2,920,000 H. P. have been harnessed for generating electric power. At the end of 1924, the hydro-electric power generated or under project was two and a half times as much as the amount of steam electric power generated or under project.

Japan is rich in hydro-electric sources, while her coal and oil deposits are limited. What makes these hydro-electric sources more useful and important in Japan than in other countries is her long and narrow configuration with a mountain backbone down the centre, producing good water heads. At the end of 1922, 1,174 water power stations existed in Japan; 400 of them had a capacity of less than 100 KW. 317 of 100 KW. and above, 182 of 500 KW. and above, 216 of 1,000 KW. and above and 55 of 5,000 KW. and above.

These stations were scattered over the country, and had high heads, the highest of which was 1,100'-1,820.'

The output of hydro-electric stations is increasing. The Kanidera power station of the Nippon Denryoku K. K. has an output of 45.000 kilowatts, the Oi power station of the Daido Denryoku K. K. that of 42,900 kilowatts and the Dokusho power station of the same company that of 40,700 kilowatts. These are the biggest. Some under erection or under project have an output far in excess of them. Those under erection on the Sho River and the Kurobe River have each an output of 60,000 kilowatts and the Nippon Denryoku K. K.'s Komaki

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station under construction an output of 72,000 kilowatts. The Shinyetsu Denryoku K. K. has received official permission to develop 162,000 kilowatts on the Shinano River. Not a few projected on the Fuji River, the Oi River and elsewhere will have an output of about 100,000 kilowatts.

While so many big hydro-electric stations have been projected and erected, there have been large steam power stations planned in various parts of the country. At the end of 1922, they numbered 165, including those under project, of which 21 had each a capacity under 100 kilowatts, 64 of 100 kilowatts or above, 16 of 500 kilowatts or above, 40 of 1,000 kilowatts or above and 24 of 1,500 kilowatts and above. There have been many of larger output erected of late, the biggest of them being the Nippon Denryoku K. K.'s Amagasaki station of 50,000 kilowatts and the Toho Denryoku K. K.'s Najima station and the Daido Denryoku K. K.'s 2nd Kasugade station, each of which has an output of 40,000 kilowatts.

These steam power stations have been used recently for reserve purposes or to provide against the shortage of hydro-electric power supply in the winter time and to serve the temporary object of power supply by power companies, pending the completion of their big water power stations, which take a period of a few years. Besides, they are absolutely necessary in places where no hydro-electric power is available.

At the end of 1924, power transmission lines had a total length of 108,326 miles. The chief water power plants in Japan are situated mostly in the region from Kiso to Inawashiro Lake through Shinyetsu District. In 1925, the largest were the Daido Denryoku K. K.'s line with 154,000 voltage, 60 cycles of frequency and 100,000, K. W. of transmission power, the Keihin Denryoku K. K.'s line with 154,000 voltage, 60 cycles of frequency and 77,000 K. W. of transmission power and the Nippon Denryoku K. K.'s line with 154,000 voltage, 60 cycles of frequency and 72,000 K. W. of transmission power.

The distance of transmission is being extended gradually. One runs for a distance of 400 or 500 miles from Fukushima Prefecture to Hyogo Prefecture, and there are plans to lay longer lines. Frequency is not standardized in Japan, being 50 cycles in Tokyo and vicinity and 60 cycles in Osaka and neighbourhood. The difficulty of transmitting current between places of different frequency was overcome recently by fitting power stations in places, where the frequency is 50 and 50 cycles, with a plant, which may work equally well for both cycles.

Nearly all parts of Japan are electrically lighted. At the end of 1924, there were 24,440,000 lamps with 404,210,000 candlepower in 8,800,000 houses, which were 80 per cent. of the total number of houses in the country, the largest percentage in any country of the world. There seems to be little room left for the further extension of business in this direction, but by increasing the number of lamps or of their candlepower in each house, for which lamps are being improved and the meter system extended.

In workshops, electricity is fast replacing human hands and even steam and

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gas as motive power, due to its comparative simplicity and cheaperess, enhancing efficiency. At the end of 1924, there were 243,700 electric motors of 1,823,-000 H. P. installed in workshops. The importance of electrifying farms is being advocated, and some villages and agricultural associations have erected their own power houses. This is constituting another important market for electric power suppliers, some of whom are taking keen interest in it.

Another important feature in modern electric power supply is the increasing use of it in homes with the spread of the idea of the so-called cultural life, where cooking, heating, etc. are being electrified.

At the end of 1924, there were in Japan 109 electric r ilways with 7,826 cars covering 1,487 miles and carrying yearly 1,627,000,000 passengers.

The electric transportation business shows marked development. Every railway is doing lucrative business in the present hard times, and there are endless extensions and creation of new lines. Steam railway are being electrified in various parts of the country, led by the Government Tokaido line, the electrification of which is meeting success and is being extended. This is using more and more electric current, 20,000 kilowatts of which are required on the Government Tokyo-Hakone electrified section. With this, electric locomotives have been introduced. The I. G. R. was first to adopt them for passenger traffic, and a number of them made by the English Electric Co. Ltd. have been in trial service on the Tokyo-Odawara and Tokyo-Yokosuka lines, since the end of 1925. Rapid transit railways are under project in the elevated or underground systems in Tokyo and Osaka, and an underground line is being contructed between Uyeno and Asakusa, Tokyo, by the Tokyo Underground Railway Co., taking the initiative in the enterprise.

The manufacture of electric machines and apparatus in Japan was given a unique chance of development by the World War, which greatly checked and restricted the foreign supply.

Moreover, the recent remarkable development of the electric industry stimulated the production of these articles, and they include at present big motors, generators, transformers, etc. not to mention smaller machines and apparatus. In 1924, the production of these machines and apparatus amounted in value to 88,765,000 yen. It is claimed by the manufacturers that they can meet the demand entirely with their products, which match the imported articles in quality. Among the most important electrical engineering works in Japan can we mention the Shibaura Engineering Works, the Mitsubishi Denki K. K., the Kawasaki Shipbuilding Yards, the Hidachi Works, Okumura Denki K. K., the Fuji Denki K. K., etc. These works have been successful in manufacturing electric locomotives of about 70 tons for the I. G. R. and the S. M. R. The Mitsubishi is said to have been able to manufact :re three turbo-generators of 5,000 kilo. output after many years' study.

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Survey of Relief Work of the Japan Red Cross in 1925

THE peace time relief work of the Japan Red Cross Society makes steady progress year after year. During the 14th year of Taisho (1925) one hospital, two permanent relief depots, two circuit consultation squads, two tuberculosis sanatoriums, one maternity hospital, one maternity home, one seaside school, nine summer-shelters for children, and four children welfare bureaux were newly established, and fifty-one first-aid boxes were installed anew. Besides, several institutions were extended or reconstructed so as to improve the work and complete their equipments.

In consequence the Red Cross hospitals now number twenty-one, while the number of the beds, including those of the Society's Headquarters hospital and those of the local branches, became 316 more than in the preceding year, reaching 3,938 in the total.

As regards the patients treated by the Central Hospitals and local branches in 1925, the actual number of in-patients reached 42,576 persons (of whom 2,117 persons were free patients); the aggregate number was 1,102,587 (of whom 93,330 were free); the actual number of the out-patients was 798,854 persons (of whom 65,256 persons were free patients); their aggregate number was 2,967,897 persons (of whom 246,716 were free of charge). This means that on an average 3,001 in-patients per day (of whom free patients were 256) were treated; while 8,131 out-patients (of whom 676 persons were free) were treated. Thus free patients, both in and out, were 9 percent of the total number of the patients.

When compared with the number of the patients treated in the preceding year (1924), the in-patients increased by 70.995 and the out-patients by 139,896 in the aggregate number, the number of free patients also being augmented in a considerable degree.

As to the Manchurian Committee, twelve relief squads were increased while charging the Kwantung Government hospital and other hospitals with the treatment of patients. The total number of inpatients treated by the Manchurian Committee of the Japan Red Cross Society during 1925 was actually 324 persons and 5,106 persons in the aggregate; the out-patients reached the actual number of 15,734 and the aggregate of 94,385.

The permanent relief depots belonging to the Society number seventeen in all, of which four are equipped with accomodation for patients, the accomodation capacity being 136 patients. As to the total number of patients accomodated by all these relief depots, their actual number was 141,862; the aggregate number 725,100 persons in 1925, an actual increase of 39,479 persons or a little more than 37 percent in comparison with the preceding year; an increase of 169,623 persons or a little more than 35 percent in the aggregate number.

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Survey of Relief Work of the Japan Red Cross in 1925

THE peace time relief work of the Japan Red Cross Society makes steady progress year after year. During the 14th year of Taisho (1925) one hospital, two permanent relief depots, two infant consultation stands, two tuberculosis sanatoriums, one maternity hospital, one maternity home, one sanatorium for school children, one summer sanatorium for child care, one child welfare bureau were established, and dispensaries were installed anew. Besides, several additions were extended or reconstructed so as to improve the work and embrace their equipments.

In correspondence the Red Cross hospitals, the number increased, while the number of the beds, medicines, those of the out-patients during the quarters hospitalized and those of the in-patients during the preceding years, all increased in the total.

As regards the patients treated by the Central Hospitals and local hospitals in 1925, the actual number of in-patients reached 230,[illegible] persons, of whom 176,[illegible] persons were free patients, and the number of out-patients was [illegible],[illegible] persons, of whom 676 persons were free patients. Thus free patients, both in and out, were 9 percent of the total number of the patients.

When compared with the number of the patients treated in the preceding years (1924), the increase increased by [illegible],[illegible] in 1925 and the out-patients by [illegible],[illegible] in the aggregate number, the number of in-patients also largely augmented in a considerable degree.

As to the Maternity Clinic work, besides those at the Maternity Hospital of the Tokyo Branch, those at the Hospital and other hospitals with the treatment of patients. The total number of maternities treated during the year 1925 was [illegible] persons, and the Central Society [illegible] persons, while [illegible] persons were treated by the [illegible] Branch. Compared with the preceding year, [illegible] persons were [illegible] persons.

The patients [illegible] to the Society [illegible] with the [illegible] in the [illegible] Hospital [illegible] persons, [illegible] persons, [illegible] persons,

In more than ten branches throughout the country regular circuit consultations or irregular visitings as well as the services of part-time physicians were put into operation. The actual number of the patients treated by these relief squads was 53,234; the aggregate 394,404 persons, which means 24,419 persons actually or a little over 81 percent more than in the previous year, and an increase of 15,-742 persons or a little less than 61 percent in the aggregate in comparison with 1924.

Besides, 1,403 first-aid boxes were distributed anew to the local branches, children's Red Cross corps, police stations and others during 1925, and the total number of patients who received emergency treatment by means of these first-aid boxes was 25,650, that is, an average of 29 persons per box.

The number of the ordinary relief squads despatched for the occasion of the accidental wounded in earthquake, fire, flood and other unforeseen calamities in 1925 was as follows:—Tokyo 6 and 44 other local branches, the Tokyo Headquarters and the Nihon Seinen Company, the number of cases being 304 total, some earthquake, several fires, two floods and 294 other casualty cases; 1,229 cases were counted in this relief work total number of the persons dealt with being 2,242; the actual number of the persons treated in the year is reported 14,252, the aggregate number 22,542 persons.

Of all these calamities an earthquake was one of rather catastrophic and memorable nature. It broke out on May 23, 1925, in the provinces of Toyooka and Kinosaki while there were [illegible] [illegible] [illegible]

In more than ten branches throughout the country regular circuit consultations or irregular visitings as well as the services of part-time physicians were put into operation. The actual number of the patients treated by these relief squads was 53,284; the aggregate 364,408 persons, which means 24,419 persons actually or a little over 81 percent more than in the preceeding year, and an increase of 137,-742 persons or a little less than 61 percent in the aggregate in comparison with 1924.

Besides, 1,363 first-aid boxes were distributed anew to the local branches, children's Red Cross corps, police stations and others during 1925, and the total number of patients who received emergency treatment by means of these first-aid boxes was 38,930, that is, an average of 29 patients per first-aid box.

The number of the extraordinary relief squads despatched for giving succour to the accidental wounded in earthquake, fire, flood and other unforeseen calamities in 1925 was as follows:—Hokkaido and 44 other local branches, the Korean Headquarters and the Manchurian Committee, the number of cases being 504 total (one earthquake, seven fires, two floods and 494 other catastrophes); 1,779 days were occupied in this relief work the total number of the persons despatched being 2,331, the actual number of the patients treated 14,378, the aggregate number 22,547 patients.

Of all these calamities an earthquake was the greatest catastrophe and occurred in Hyogo Prefecture on May 23 1925. The two towns of Toyooka and Kinosaki in that prefecture were almost wholly destroyed while there were other considerable losses in the neighbourhood. Indeed, the calamity was next to the great earthquake-fire in Eastern Japan in 1923.

The local branches of the Red Cross of Osaka, Kyoto, Hyogo, Tottori and Okayama immediately organised extraordinary relief squads which were at once despatched to the scene of the tragedy. Except the relief squad sent by the Hyogo Branch those despatched by the other local branches were withdrawn from May 23 to June 4 1925. That from the Hyogo Branch remained in the afflicted district from the day on which the calamity occurred until July 31. The relief members who were engaged in the emergency work were 101 persons in all, 18 doctors and surgeons, 1 pharmacist, 13 clerks, and 69 nurses. The actual number of the patients rescued was 3,762, their aggregate number was 9,521, the total amount of the expenses being 8,747.94 yen.

At present there are nine tuberculosis sanatoriums under the Japan Red Cross Society's management, and their accomodation is for 268 patients in all. The actual number of patients treated by the hospitals and individual physicians entrusted by the Society with treatment of tuberculosis patients was 1,422 inpatients, their aggregate number being 101,333 persons; the actual number of the out-patients was 8,666, their aggregate number was 145,694.

Further, 157 lecture-meetings, 23 exhibitions and 86 movie shows were held during 1925 for the purpose of propagating knowledge regarding tuberculosis and its prevention; 901,828 copies of a booklet of remarks on the disease were circulated, in addition to which, in com-

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pliance with the resolution passed by the 10th All-Japan associated mass meeting of the Tuberculosis Prevention Association held in the 13th year of Taisho (1924), the Society distributed posters, pamphlets, post cards and leaflets, 1,104,-650 pieces in all, with a view to propagandizing the prevention and extermination of tuberculosis in collaboration with various bodies interested in the problem, on the occasion of the Tuberculosis Prevention Day on March 27, 1925.

The maternity hospitals are now four in all, the capacity of accomodation was 85 persons for the department of women in child-bed and 35 persons for the department of infants at the year-end, 1925.

There are four maternity homes with six visiting mid-wives, in addition to whom there are part-time mid-wives stationed at 116 places in the Society's jurisdiction. The actual number of pregnant women treated in these hospitals and homes was 2,218 in-patients (of whom 751 persons were free of charge), in 1925; their aggregate number was 29,940 (of whom 10,150 were free). As to the out-patients, their actual number was 8,107 (of whom 3,067 were free), their aggregate number being 21,043 (of whom 8,697 were free). The actual number of infants accomodated was 1,878 in-patients and 281 out-patients.

The institution of summer-shelters for children prospered and developed year after year, and thirty-nine places were opened anew by twenty-six local branches during 1925, the children accomodated being 5,236 in all. As for the children's welfare bureaux, their total number at the end of 1925 was twenty-five in which 2,095 cases were dealt with. In view of the actual results, the Chiba Prefecture Branch of the Japan Red Cross Society planned the installation of a seaside school with a view to making the children's welfare work more fruitful, and inaugurated the school on January 8, 1925. The chief object of the seaside school lies in promoting and restoring the health of comparatively weak constitutioned children while in the ages of compulsory education, on one hand, and giving them lessons of elementary education, on the other.

Besides, extraordinary emergency relief undertakings were carried out in Saghalien and China. As to the former, a relief squad was first despatched in July 1921 (the 10th year of Taisho), and from then the squad was relieved in July each year for helping in the hygienic duty of the expeditionary army in Saghalien until February 1925 when the evacuation of the troops was decided on, and the relief squad returned to Japan in April the same year, bringing the duty to a close.

During the time when it was on duty, four squads were despatched to the Peninsula, consisting of 46 members. The actual number of patients treated by them was 12,327, their aggregate number being 151,996. All the expenses required for the work amounted to 107,349.39 yen.

On the occasion of the disturbance in China in the 13th year of Taisho (1924), the Manchurian Committee was accomodating and giving succour to Chinese sick and wounded soldiers at the Red Cross Hospital in Mukden since October of the same year, but the work was brought to a

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close in March, 1925. The total number of actual patients accomodated was 48, their aggregate number being 3,470. On the occasion of the upheaval in Shantung in autumn in the 14th year of Taisho (1925) which broke out following the disturbance in Manchuria, the in-patients accomodated were 132 and the out-patients were 432 from December 17 to the end of the same month.

The photograph shows rice-planters' dance played by farmers of western Japan.

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The Omen of A Landslide

ONCE upon a time there stood a tomb on the summit of a mountain, at the foot of which lived an old woman eighty years of age. She used to climb to the top of the mountain every day and look at the grave-stone.

It was a pretty long distance to the summit; moreover, the mountain path was steep. However, the old woman never neglected her climb, even if it rained or snowed, winter or summer, she would go to the top and take a glimpse of the tomb. But nobody had knowledge of the fact, because she never told it to any one.

One day in summer, when young men from the village were enjoying the evening cool on the summit, the old woman climbed up perspiring and leaning on a stick, and walked round the gravestone, looking at it attentively. The young men thought that she would worship at the tomb. But, contrary to their expectation, she did not worship, and hurried home after merely looking at the gravestone.

They were not particularly inquisitive, and soon descended the mountain, in their turn, to go home. Not many days had elapsed before the young men climbed the mountain again, and saw the old woman there, to their no small surprise. This time they were more curious about what she did. Afterwards, as the same thing was often repeated, one of the youths called the old woman back, as she was about to go down the mountain after looking round the tomb as usual, and asked her: "May I ask you for what reason you always come up this mountain? It is so steep that it is hard work even for us, young people, to get up to the top, but we come simply because it is pleasant to cool ourselves here. Now, on your part, while you are so ardent a visitor to the summit, you seem not to enjoy the coolness, nor worship at the tomb. Why do you climb up almost everyday?"

The old woman nodded. "You may think it strange," replied she, "that I'm used to come here every day. To confess the truth, it is not only these few days that I come, indeed, for more than seventy years I have repeated the same

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thing every day."

The young fellow said: "That is what we think so strange. For what reason in the world do you do so? Please explain it to me."

"Well, let me tell," said the old woman. "My father lived one hundred and twenty years, my grandfather is said to have lived one hundred and thirty years, and I am told that great grandfather was two hundred years old when he died. My great grandfather, I am told, said on his death-bed to his children and grandchildren that if ever the gravestone on the summit of this mountain should be covered with blood the mountain would slide down and change into a sea. My father told this to me. As I'm living at the foot of the mountain, it is sure that I'll be killed, should there be a landslide. This is the reason for my daily visit to the tomb, so that I may make sure there is no blood on the gravestone. If even a drop of blood is seen on it, I must flee."

All the lads who listened to her story laughed thinking how absurd it was. The young man who had conversed with her said in contempt: "Oh! it is a horrible thing that we are threatened with a landslide. Please inform us as early as possible, if the landslide occurs." The old woman, without knowing that she was being made a fool of, replied: "Surely, Sir. How could I escape alone without letting you know?" She was quite serious. She descended the mountain as usual, tranquilly, because no blood was on the tomb.

The mischievous lads who were left on the spot were amused at the old woman's yarn, and began a conference.

"That old woman will not come here this evening, but it is sure that she will come tomorrow. Let us have a joke on her. When she comes what consternation she will be in!"

The practical jokers brought a fish and splashed its blood all over the gravestone. on going down the mountain, they told the villagers, "An old woman from the village always visits the mountan-top and is concerned lest the tomb be stained with blood, because it is an omen of a landslide, according to her. We have just stained the gravestone with blood. When she visits the tomb tomorrow she will be struck with surprise and will make a fuss over the matter. A landslide will come, there is no doubt about it." They talked and laughed. This news was transmitted from villager to villager, and all the people laughed at the absurdity of the old woman's superstition. All of them looked forward with joy to the following day.

The next day came. The old woman climbed up the mountain and inspected the tomb as usual. To her great amazement, it was covered with blood! In an instant she became pale and went down the mountain, almost beside herself. Despite her age and infirmity, she ran about all the village, informing the people that the tomb on the top of the mountain was covered with blood.

"All my village friends! Run away, run away this very moment, and keep your lives from danger. A calamity is before you; the mountain will immediately slide down and it will become a sea. Oh! hurry up, people, and be safe." Her cry left no nook and corner of the village unreached. After this, she returned home and hastened her child and

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grandchildren to carry away their household furnitures and escape for their lives. She carried two or three things herself and went to the foot of another mountain near by.

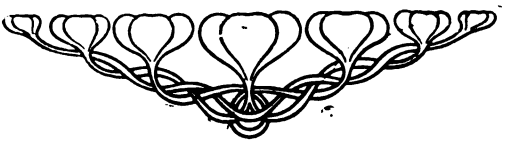
Seeing her consternation, the youths who had stained the gravestone with blood clapped their hands in joy in the belief that they had succeeded in fooling the old woman. They congratulated themselves upon their success. The other villagers were equally pleased. Their laughter continued for a long time. Nobody lent serious ears to her warning. On the contrary, they looked at her with contempt and jeers and sneers, as she cous carrying her household furniture on her back.

Soon the sky clouded, and the village was enveloped in darkness. A fatal tempest seemed to arrive in a moment. No sooner did the villagers begin to feel disquiet than a tremendus shock was felt. Then came the landslide. The villagers were startled and ran out of their homes for their lives. They cried in agony: "The old woman was right. What she foretold was true." It was a sad sight to see women and children running away in horror, crying for rescue. In a moment the high mounttain was destroyed.

Crying boys and girls who had lost their parents, fathers and mothers separated for eternity from their children, husbands calling for their wives, wives in sorrow trying to find their husbands, all the villagers, young and old, men and women, rushing about here and there, without knowing where to find refuge, few of them escaping death.

As for the old woman, she looked down on the utterly destroyed village from the summit of the other mountain. The landslide had caused a depression, which became a lake to the bottom of which the young men who made a fool of the old woman, and the other villagers sank.

The old woman and her family thereafter led a happy life at the foot of the peaceful mountain where they had found refuge. The survivors of the villagers who had been sacrificed in the calamity learned the lesson: "Don't make light of old tradition. It is bad to refuse to listen to what old-timers tel'."



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In the World of Drama

By Percy Whiteing

DURING June the Kabuki-za, one of the great Tokyo play-houses, offered a feast for the most fastidious theater-goers' eyes, with its presentation on the same stage of Kikugoro and Kichiemon, two of Japan's most talented and versatile actors. Not only that, but there was also Mitsugoro, who, while he lacks stature, presence and voice, for ordinary roles, is in the foremost rank as a performer of Japan's classical dances. Kikugoro, also, vies with Koshiro of the Imperial Theater as a dancer in roles depicting virile manhood. Such a combination permitted the Kabuki-za to present a program of unusual merit, and such was indeed, the case.

Perhaps the most spectacular part of the program was the Ren Jishi, or Dance of the Lions. The whole stage was covered with the conventional dancing floor and along the entire back of the stage was ranged the long line of the nagauta orchestra. After some preliminary "funny business" by two priests, the latter flee at the approach of the lions. Then the lions appear—Kikugoro wearing a white mane, and Mitsugoro a red mane. The heads are completely covered by the manes, which cover the back and descend behind, trailing a little on the floor. Both wear magnificent costumes. A platform of classical significance is provided for each of the lions, decorated with flowering trees. The lions then dance, gambolling all over the stage, and at times out on to the hanamichi. They play pranks on each other, as it might be imagined that real lions do. Every once in a while the lions show their spirit by vigorously shaking their manes, extended to full length in the air. This is a performance that requires not only great talent and training, but a real display of vigor. These two master actors did it so consummately that they elicited unbounded applause from the audience.

The opening drama featured Kichiemon in the role of Kato Kiyomasa, a great warrior of the time of Hideyoshi, the second of the triuumvirate of dictators that governed Japan some three centuries ago. Kiyomasa had the utmost loyalty to Hideyoshi, and to his child successor Hideyori. In the scene in which Kiyomasa offers sage advice to Hideyori and his mother, the famous Yodo-gimi, who attempted, with certain ill-advised adherents of the house of Toyotomi to govern Japan, Kichiemon rose to great heights of emotional acting. The little boy, leaving his seat on the dais, runs to Kiyomasa, clambers on to the warrior's knee, and fondles his long gray beard.

The old man, bursting with affection, lapses from his attitude of deference, and clasps the child fast to his bosom. They remain thus for some moments, Kiyomasa, filled with emotion, wondering how many more times he shall be able to thus gaze into the innocent yet proud eyes of the successor of the great Taiko. The scene was striking to the utmost degree, and many men in the audience were to be seen furtively wiping their eyes. From the women, there was the

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sound of suppressed sobbing in every direction. Next this is turned into amusment at the sight of the general, used to the camp but not to the niceties of court life, attempting to dance, at the request of Hideyori. The old man has no idea of dancing, and after a few clumsy steps flounders to his seat again, apologetic and covered with perspiration. This scene takes place in the magnificent reception room of the castle of Osaka, on the occasion of Kiyomasa's coming to take leave of absence from his young lord's side. Men in the confidence of Yodogimi had been trying to embroil the house of Toyotomi, weakened by the death of its head and founder, the great Hideyoshi, with Ieyasu Tokugawa, which the latter successfully used subsequently as an excuse to firmly place himself in the seat of authority. Not content with that, they endeavored to do away with Kiyomasa, who opposed their stupid plotting. Indeed, in the present scene one of them, Ono Doken, has the effrontery to try to kill Kiyomasa by means of poisoned sake, which he offers him before Yodo-gimi and her ladies. The astute general, however, refuses it.

In the next act it is discovered that the foregoing scene was a dream of Kiyomasa's engendered by his presentiment of evil befalling his young lord. Hardly has he awakened, than a messenger informs him that Ono Doken has indeed declared hostilities against the Tokugawas. Filled with alarm, he rushes out to do what he can to prevent the mischief. History, of course, shows that he was powerless to do anything.

In a subsequent act, Kiyomasa presents a striking aspect, riding on horseback, through a wide vista of pine trees filled with brilliant moonlight. The animal, of course, is a stage horse, composed of a body supported on the backs of two sturdy actors, called in Japanese "uma-no-ashi" (horse's legs), often used in a belittling sense, as showing that such a menial performance is all they are capable of. The appearance of this stage horse usually provokes a ripple of laughter among the modern Japanese audience. To take this humorous view of it, of course, detracts a good deal from an otherwise dignified scene.

In this drama Kichiemon and Kikugoro met in the last act only, when the latter, a messenger from Ieyasu Tokugawa, chivalrously kills a villain who was preparing to ambush and assassinate the approaching Kiyomasa.

The rise of the curtain in this first play, "Kiyomasa Seichuroku," disclosed a stage scene of solemn beauty. In it stands the mausoleum of Hideyoshi, on a hill at Kyoto, impressive in the moonlight. In this scene, as well as in the last scene, in which Kiyomasa makes his progress through the forest in the moonlit night, the lighting effects were realistic in the extreme.

In the third and last play, Ansei Kibun Tsukuda no Yo-arashi, Kikugoro and Kichiemon took the leading roles, and were seen together practically all the time from first to last, which presented an unusually good opportunity of comparing the genius of these two stars.

The drama presents the prison life, escape, adventures, and subsequent recapture and death of two criminals, condemned to life servitude on Tsukuda Island, in feudal times. Of the two,

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however, one has a comparatively admirable character, Teijiro (Kikugoro). The other, Genzo (Kichiemon) is a real villain. Though they had become bosom friends, Genzo had in fact, killed the father of Teijiro, a matter unknown to the latter. According to the code of old Japan, it was obligatory on him to kill his father's slayer. Genzo, who longed to return to the doubtful pleasures of certain phases of Yedo life, skilfully plays upon this theme to induce Teijiro to attempt to escape with him. Genzo alone cannot make such an attempt, as he cannot swim, an accomplishment necessary to escape from the island, while on the other hand Teijiro is an expert swimmer.

Kikugoro, with his bold, open, manly presence, makes an ideal hero in a melodrama of this kind, while Kichiemon's talent lends itself peculiarly to depicting the characters of villains. Both took advantage of their opportunities in this play, to the full, and the resulting contrast was a fascinating one. The playwright, not content with making his hero and villain such by means of their premeditated actions, heightens the impression by endowing the hero, Teijiro, with a guileless, generous, and open-hearted nature, with the ability to do things, while Genzo, on the contrary, is shiftless, crafty, and fearful, and not only unable to save himself alone by swimming, but actually afraid to enter the water, having to be pulled in by force by Teijiro at the last moment. All this creates a feeling of repulsion against him.

The first act of the two convicts after their successful escape from the island prison, in the bay of Yedo, is one of robbery and murder. After sleeping and eating, the fugitives separate, Teijiro going to Kofu province, where, he has heard, his father's murderer is taking refuge. Genzo, seeing with his mind's eye his own principal part in that tragedy, speeds him on his way.

At a temple, where he is staying in the disguise of a priest, Teijiro tries to learn the whereabouts of his enemy, in the following act. From a chance visitor, he finds out to his amazement, that this enemy is none other than his prison friend, Genzo, and that the latter is working as a farm-hand in the neighborhood.

In the succeeding scene Teijiro finds his man, seated on a fallen tree. Kikugoro well portrayed the reluctance of Teijiro to kill the man who had been, he thought, his friend, while yet admitting its necessity according to the custom of the time. Kichiemon, on the other hand, had the opportunity to aptly show the cringing character of the murderous Genzo. In the midst of a scene heightened by the splendor of the elements in a tremendous storm, Teijiro is about to take the traditional vengeance, when they are surrounded, and, in the flashes of lightning, captured by the officers of the law.

In the fourth and last act, there is a scene tinged with horror. Before the magistrate and executioner, the two men, bound, are brought. Teijiro deplores the fate that he must die unable to have avenged his father. The magistrates grant that Genzo shall be beheaded first, so that the filial son shall see his vengeance accomplished. even if not by his own hand. The executioner is about to strike just as the curtain falls.

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The Kabukiza's program closed with a kappore dance, a comic performance of the old stage, in which a large crowd of actors took part.

July Program at Teigeki

THE great Imperial Theater, so popular with theater-goers of all classes, has some unique offerings for its patrons in July. With the exception of the first drama, the program is comedy, light amusement for summer-time audiences. The Teigeki actresses take a prominent part, assisted, as usual, by the stars Sojuro and Matsusuke.

Five "High Speed Comedies," from the pen of Mr. Masuda, who appears on the program under the pen-name Celeritus, are particularly good. This is the third set of these amusing skits produced by this well-known playwright.

Perhaps the best is the fifth, "Much Ado About Nothing." It pokes fun at the furore created by a few robberies on Tokyo-Kobe express trains in recent months. The scene in the second-class coach is realistic, with the noise of the wheels, the panting of the locomotive, and stations coming into view through the windows of the car. The passengers are typical—the sleepy fathead who lolls on the shoulders of first one neighbor and then another, the army officer with his little wife, young women reading, I suppose, advice to girls before and after marriage, in the latest magazine, the old woman with her inevitable daughter, and many others, to which are added a detective and a newspaper man on the look-out for the redoubtable thief. The time is at midnight, and an amusing false alarm of robbery takes place, to the discomfiture of everybody except the young man who thought his purse had been stolen, but discovers to the contrary.

In the other skits, a woman robber (Kikue) quells a band of policemen with great aplomb; a burglar is entertained in a machiai that he breaks into, by the mistress and geisha at 4 o'clock in the morning, the mistress (Fusa-ko) pretending to recognize in him one of her patrons; a young man of the "man-about-town" type sobs at midnight over the death of his supposed sweetheart (Ritsu-ko) with many amusing allusions to the popular illusions current in Japan about kissing and dancing, her ghost coming to dance with him and then telling him she still has two or three other old sweethearts to console; and the disillusioning test of a would-be actress (Nami-ko) by a thester manager, with funny hits by the office-boy (little Sonosuke). Sojuro, Tanosuke, and Takasuke ably support the actresses.

Highly spectacular is the Crystal Hall scene, by Mr. Shogo Yajima, of the Imperial Theater staff, who spent three years in Paris studying stage technic. It is monopolized by the actresses, Mine-ko Murata being the queen, Kane-ko Otowa sings some songs very sweetly, and there are accompanying guardsmen, dancing girls, slaves, etc. The lights, especially the streaming effects, are very well put on the gauze screen. Real water is used in the swimming pool at the foot of the queen's many-stepped dais.

"Wada no Sakamori" (Wada's Sake Banquet), by Mr. Matsui, although dealing with characters sacred to the classical theme of the Soga brothers' vendetta, contains a good deal of burlesque, which is a refreshing change and arouses much

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merriment among the audience.

The story in brief is that the old Minamoto general Wada Yoshimori, (Matsusuke) at a drinking feast at Oiso, in the time of the Kamakura government, demands the presence of Tora-gozen, a courtezan of the day, famed for her beauty and accomplishments. She refuses to appear, being occupied with her lover, Juro, (Tanosuke), one of the Soga brothers. Her mother (Fusa-ko), even by pretending to threaten suicide, fails to move her, but she is at last pursuaded by Juro to go, though at first he had shown much irritation at the mother's talk of filial duty.

A dramatic moment is created by the sudden appearance of Juro's fiery brother Goro (Takasuke) at the banquet. The scene ends with Tora dancing before Wada and the assembled members and followers of his family.

The role of Tora is taken alternately by the accomplished actresses Nami-ko and Kikue. On the night I saw the play, Kikue took the part consummately well. It should be added that the oiran (courtesans) of feudal days corresponded very closely to the geisha of today.

The only serious play presented is the first, "Meigetsu Hachiman-gu Sai" (The Festival of the Hachiman Shrine), and even in it many humorous episodes take place. The hero is Shinsuke, a country merchant (Sojuro), and the heroine is Miyokicei, a typical geisha, acted to the life by Nami-ko. Oh alternate nights Kikue Kawamura takes this role.

The play realistically shows the disillusionment awaiting the fools, who are legion in this world, who try to buy feminine affection with money. In this case it is carried to the bitter end, by Shinsuke becoming insane and killing the geisha who, from his point of view had basely deceived him, but who, in fact, had only acted in the way brought about by her mercenary profession and with no evil intention on her part.

An excellent portrayal also is given of the type of fellow who hang around geisha, and take from them the money obtained from other men. Nearly every geisha takes into her heart, and has intimate relations with, one of such men.

In the play, Shinsuke, who during a visit to Yedo has become secretly enamored of Miyokichi, is about to return to Echigo. He is persuaded to stay over for the Hachiman shrine festival by an old customer (Matsusuke). Visiting Miyokichi, he learns that on account of the lack of money—all she can get hold of is constantly spent on her lover Sanji (Tanosuke), though of course she does not tell him that—she cannot take part in the festival. Fired with his infatuation for the girl, he declares he will raise the needed sum, 100 ryo, if she will return with him to the country as his wife, she having already skilfully thrown out a hint that she is tired of Yedo life and the vexations of her profession, and wishes to go to some quiet place. He is only to ready to take at a good deal more than their face value her vague assurances that she will do as he wishes, and he rushes out, and sells his house for 100 ryo. In the meantime she receives 100 ryo from another and less exacting admirer. With this money in hand she makes up a quarrel with Sanji, and when Shinsuke returns breathless with his money, he is told to take it away again, as she has no need of it. From a geisha's point of view, this is a scrupulously honorable action, as if she were dishonest she would take the money and dismiss the dupe at a later convenient opportunity. Shinsuke, however, takes it so much to heart that he loses his sanity and kills the geisha in the midst of the shrine fete, during the confusion caused by the rumor of the collapse of a bridge over the Sumida.

The custuming of Miyokichi is beautiful, and that of the several geisha who appear in the fete, with trousers of yellow and black, is quite strinking, though typical of their attire on such occasions.

The costume, also, of Tora, in the Wada drama is fascinatingly lovely —rich dark red with flowered pattern—with obi of orange and silver.

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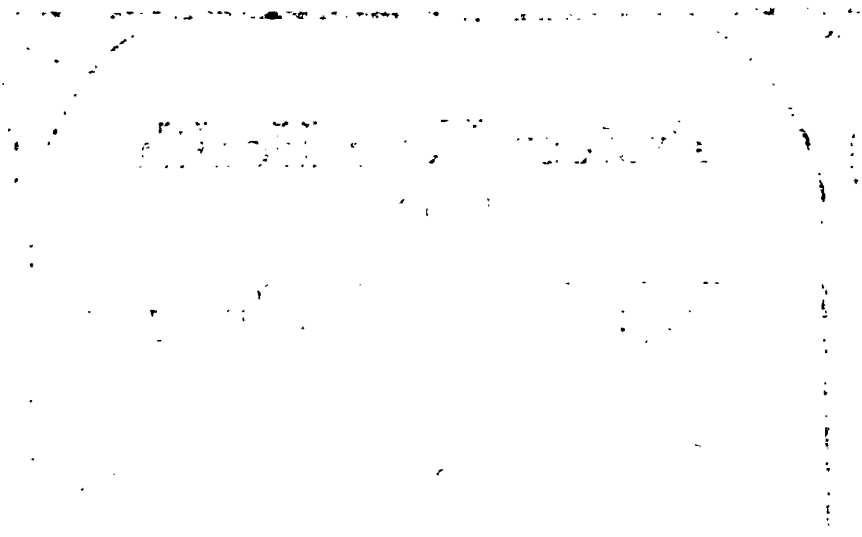

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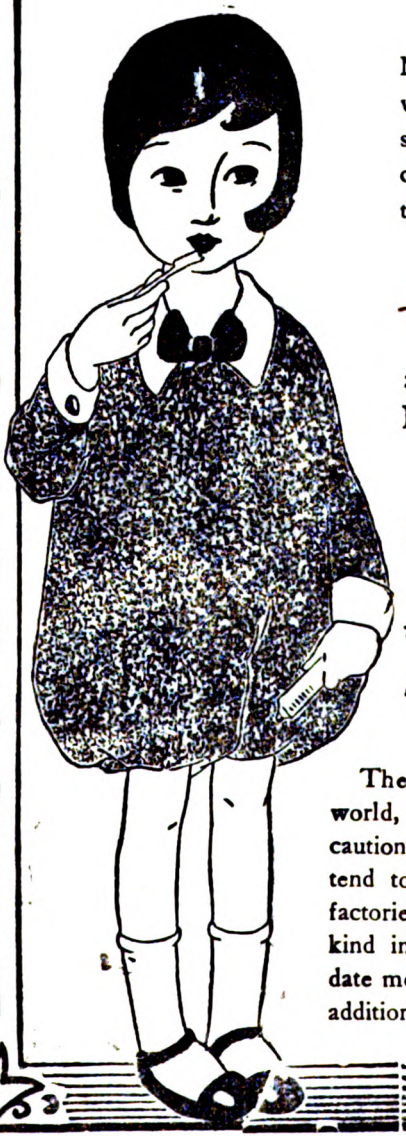

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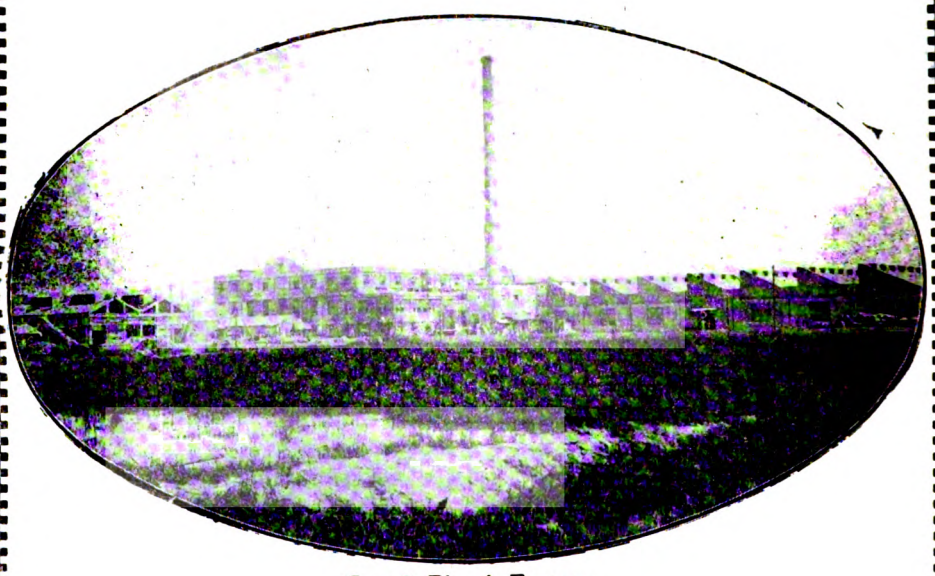

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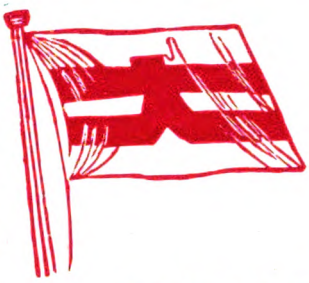

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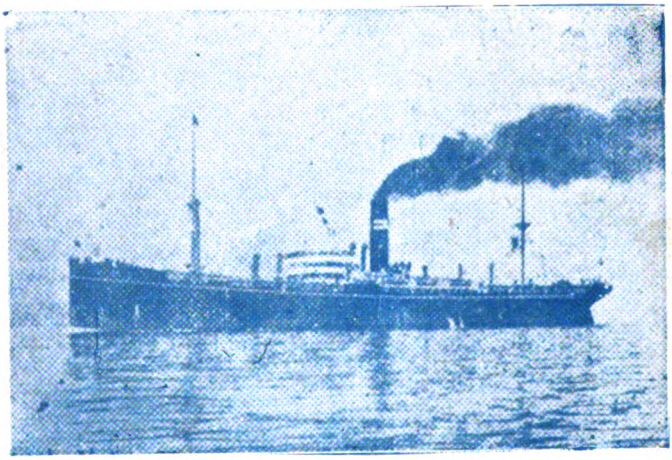

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